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Contents

SERIES THREE

March 1908

NUMBER TWO

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The High School Course in English

By Edwin T. Reed, Department of English.

HISTORY OF THE MOVEMENT FOR BETTER ENGLISH.

It was ten years ago that Harvard College issued the important little pamphlet, "English in the Secondary Schools," as a plan of work designed to meet the recommendations of the programs of the Committee of Ten. That pamphlet, together with the utterances of the Vassar Conference of English Teachers, was a sort of Declaration of Independence; it gave the subject of English a recognized place in the school program on a par with Latin and Greek, history and mathematics. Strange that the mother tongue should need such a declaration! Yet even in New England—much less the middle west—there was little instruction in English Literature,* almost none in composition, prior to 1890. In the school of my boyhood—a progressive school, where manual training (thanks to a German principal) was a recognized institution, with a splendid equipment, in the Eighties—the pupil's only opportunity for original writing was in connection with the Friday afternoon newspaper in the grammar grades or the debates and comedy stunts of the high school literary society. These were good in themselves, very good; but they touched only the few. To insure to every student a reasonable command over his own language and literature was the aim of the plans embodied in the pamphlet, "English in the Secondary Schools."

In many respects we have not outgrown—we shall never outgrow—the principles embodied in that pamphlet. "The books used in the class room should not be studied word by word, or line by line, as if they were in a foreign tongue. * * * Attention should be fixed, not on unimportant details of substance or of style, but on the significance and spirit of the whole." "The books suggested for required reading will be appreciated more highly by a pupil who reads them rapidly by himself than by one who goes over them with a class, chapter by chapter." "Throughout the four years, frequent short compositions should be required as well as occasional long ones. Topics should be chosen by the pupil himself, whenever that is possible; and the topics assigned by the instructor should be within the range of the pupil's knowledge and sympathies, and should be such as to awaken interest and stimulate intelligence. * * Mechanical methods of all kinds should be avoided, and attention should be fixed on principles rather than rules." The course in elementary rhetoric, which is to accompany an "unremitting practice" in theme writing, "should include not only the principles of clearness, force and good

*By English Literature, I mean something more than the history of English Literature.

taste, but the principles of the arrangement of clauses in the sentence and of sentences in the paragraph." "The teacher should bear in mind that any body of written English, of whatever length, is an organic unit, with principles that apply as well to the arrangement of the minor elements as to the grouping of the larger divisions of essay or book."

These statements are all fundamental. Broadly interpreted, humanly practiced, they are a safe, almost a sufficient guide in the teaching of English. The trouble is, that under the spur of adept editors of school classics, with multifarious annotations, we have not fixed the attention on the significance and spirit of the whole. Overawed, too, by the scholastic dignity of certain Big Sticks in rhetoric, we have still sent our pupils jumping through the mechanical treadmill, diligently applying the rules of thumb while leaving on the shelf the square, the plumb and the compass. In our enthusiasm for the slogan "Literature and composition," we have so subordinated composition that it is merely an incident in the more tangible process of grasping the significance of a literary masterpiece; and the topics, far from being within the pupil's knowledge and sympathies, are often so austerely remote that they permit no possible self-expression.

NEW MOVEMENT FOR (1) ORAL ENGLISH, (2) THEMES BASED ON EXPERIENCE.

In only two decisive respects has the experience of the past ten years developed tendencies in the teaching of English not anticipated, or at least not dealt with, in the programs of ten years ago. The first is a larger attention to oral English; the second is the recognition of the fact that, since the aim of composition is to attain good habits of expression, the themes of beginners must be based on personal experience.

The movement for more thorough training in oral English is a wise one and is being urged with a vigor that promises sure results. When it takes the form of interpretative readings, it is the most wholesome and intimate means of becoming acquainted with a fine poem or piece of dramatic prose. When it manifests itself in debates and extempore speeches, it becomes capital training in quick thinking and direct utterance. In whatever form, it leads gradually to the eradication of bad habits and to the attainment of a plain, idiomatic speech. In order to arrive at its best results, however, it must be patiently maintained for years, and should therefore be supervised, lest spasmodic efforts kill its vitality and effect. It has at least two shortcomings or dangers: it rarely attains to accuracy and it is more likely to lead to fluency than depth. It falls short of accuracy because critcism cannot be so definitely applied to oral as to written discourse. It tempts, also, to superficial preparation on the part of both teacher and student—a condition that inevitably

fosters slovenly and purposeless recitations. As to the second danger, it is generally observed that the man who talks much and writes little acquires a style that is inclined to be ready rather than informing, positive rather than convincing.*

The tendency to base the themes of beginners on personal experience, seems to me to merit hearty endorsement and wide adoption. I have dwelt on this idea so often that I hesitate to emphasize it here. But it is worthy of more attention than it has received. In high schools and normals we are concerned, not with English as a fine art, but with English as a habit. We teach composition solely to enable the student clearly and easily to express his ideas in simple, idiomatic English. The test of our success is not determined by the question, Does the student understand the principles on which Burke built his famous Conciliation? but by the more vital query, Does his power of expression keep pace with his mental development? How then are we to determine this? Twenty years ago, or eariler, the answer would have been, Let the pupil write an essay on the subject "Honesty is the Best Policy" or "The Sacrifices of Parents for their Children." John Walker, in an interesting little book published in 1853, gives a list of topics for these "easy essays." Four of them were as follows: "On Time," "On Parental Affection," "On Resignation Under Affliction," "On Courage and Conjugal Affection in a Female." Ten years ago the answer to the question would have been: "Write a Character Sketch of Shylock," "Describe the Wanderings of Evangeline," "Narrate the Trial By Battle in Ivanhoe." And today? For answer let me quote from one of the newer texts on Composition, a book by Hammond Lamont, formerly Professor of Rhetoric in Brown University, but now managing editor of the New York Evening Post. In his "suggestions to teachers and pupils" he answers the question, though indirectly, in a stimulating fashion.

"The first step, as most progressive teachers are now agreed, is the choice of subjects in which the pupil is naturally interested—those from personal experience. * * Writing on such subjects clarifies the style. A clear style proceeds from a clear mind. The things concerning which our knowledge is most definite are those which we have examined for ourselves, touched with our own fingers. If through personal experience a pupil has really mastered a topic, he has at least a chance for practice in logical construction of sentences and paragraphs. * * As an exercise, then, in composition, in exact thinking and lucid utterance, his description of his own house and yard is far better than his feeble and shadowy reproduction of a scene, like the home of Evangeline, which he has merely read about and but half realizes. * * In attempts at literary critcism or anything resembling it, the average pupil produces rubbish."

*Simple exercises in oral composition, particularly valuable for beginners, may be found in Sampson and Holland's "Written and Oral Composition."

PRESENT SITUATION IN RESPECT TO THE TEACHING OF LITERATURE.

Acknowledging, then, what was definitely accomplished ten years ago in the making of high school programs in English, and recognizing also the stronger tendencies of the past few years, let us look at the situation in Minnesota today. In the first place, the History of Literature, English and American, a fourth year subject usually conducted so as to correlate and summarize the teachings of the earlier years, is generally well managed. It consists, in most schools, of reference work, with a considerable amount of incidental reading in the works of leading authors, and frequently involves the keeping of a note book. Special reports, oral or written, are carefully prevised for presentation to the class, and discussions are common. The work is made interesting, is zealously pursued, and is generally satisfactory.

The note book, I am aware, is often regarded as a bugbear, whether used in literature, history, or what not. Over-emphasized, it may doubtless become more of a burden than a benefit. Properly used, as a means of crystallizing impressions and as a memorandum of the gleanings of wide reading, it is undeniably educative. If we are to adopt the "laboratory method"—the method of much reading rather than the exact mastery of a text book—it would seem to be the best means of preserving the results of individual industry and thought. Not that the note book is designed to serve any ulterior purpose (though it may often do that, too), but that it helps the student to draw something tangible from his reading. The average boy or girl, simply directed to read an article in the Federalist with the idea of being subsequently quizzed on it, may read page after page with apparent enjoyment; but has meanwhile thought very little about the American government as compared with certain airy castles in Spain. Spurred to constant effort, however, by the immediate demands of the note book, his mind is alert for keen thrusts to put on paper. He thinks as he reads, and writes the best that he thinks. The very act, too, of writing down a thought in condensed form, helps to fix the thought in mind. Finally, the power of organization cultivated by the work of selecting and arranging the material of a good note book, is a valuable asset. In my own experience I have found that the best note book is almost invariably the product of the ablest student.

Until recently the teaching of the classics, from the first to the third year, has been too critical, too minutely detailed. Very few novels demand a reading in class. Interest flags; the process becomes drony. Longer poems, too, with the exception of such as Paradise Lost, are likely to suffer in interest through class analysis. Even the plays of Shakespeare, after two or three have been carefully studied in first and second year, may well be presented by students in third or fourth year, with an oral report, from notes, and

interpretative readings. Such work throws the student on his own resources; it awakens his faculties, and gives him incentive; so that his presentation makes a living impression on the minds of his listeners. I have been surprised to find how intelligent an appreciation of Shakespeare's plays and characters a class will arrive at by this method, when assignments have been made in good season, and the exercise is sustained through five to ten recitations. Such work, of course, is not conclusive—far from it; but can any high school study of Shakespeare—or Milton or Tennyson—be conclusive, even in respect to a single composition? In general the teaching of the classics in Minnesota is liberal in amount, vigorous in manner, and is approaching a more humanly successful method.

QUESTION OF COMPOSITION IS SERIOUS.

The most serious phase of the English problem in Minnesota today is the question of composition. Judged by the standard of attainment required for high school students in New England, the Minnesota student of the same grade is palpably weak. This is largely due, of course, to the absence of literary environment in a new state. It is partly due, however, to methods of teaching, partly to school policy. Until we accept literally, and fulfill absolutely, in our teaching, the principle that, "In every case knowledge of the book will be regarded as less important than ability to write good English," we shall fall short of performing our most useful function for the youth of today in Minnesota. Other needs will arise with other years, but just now the need is for composition. That the need is not confined to Minnesota is manifest from the action of the conference on College Entrance Requirements in English, held at Teachers' College, Columbia, in 1905. Among the new principles adopted by the Conference, which were all in the direction of greater freedom and flexibility,—alternatives in the four books for careful study; a choice of ten books out of a list of forty for reading; less stress upon minute knowledge and more upon general appreciation—the greatest emphasis was laid on the principle that students must be able to write good English.

In the first place, then, teachers mistake the dominant aim of English teaching. Throughout the greater part of the high school course they are teaching literary masterpieces—insistently, didactically teaching English literature. Composition, I repeat, is an incident. As the course advances from the first to the fourth year, it becomes less and less important—a mere accessory to the study of literature. And why? Because the teachers are possessed of the impertinent superstition that to teach composition is to dwell on the form and not the substance. They are looking for immediate and tangible returns, and to them, composition in its relation to literature seems only as the grills and gargoyles to the solid beam. But they are mistaken. "It is only out of fulness of thinking that expression drops perfect, like a ripe fruit." Make composition the mainstay of the course.

Hold the student responsible for an intelligent and convincing presentation, oral or written, and he will not be at a loss for subject matter. Pay less attention to providing ready-made material, and more to stimulating fresh avenues of inquiry. Above all, put less confidence in English masterpieces as the sole source of inspiration for student themes; and finally, give some heed—by way of consolation, perhaps—to the recent utterance of Pres. Woodrow Wilson on the teaching of English Literature. "The appreciation of English," he declares, "can no more be pedagogically imparted than the appreciation of the song of a bird."

But for the present shortcomings in composition, the environment and the teachers are not wholly to blame; school policy is also at fault. There is little genuine determination on the part of administrators to better the situation. Superintendents are not striving to mass the work in English, to give it solidarity and a clear field. They are stocking laboratories and libraries; providing shop-room and tools; erecting buildings with big assembly halls; and in general rearing material monuments to the frenzies of the hour. This is natural. In the face of a florid content in material equipment, what shame have you, though the speech of your community be as vile as a contagion, if you can point to a bigger building, a costlier dynamo, or a swifter buzz-saw than the sister schools of your county? The English department is an institution without a distinct habitation or a name. "Why, there's nothing there!" exclaims the visitor, fresh from an exhilarating exercise with the air pump, as he enters the room assigned by chance to the English teacher. Or again, entering when a class is deep at work on an assignment, but beating a hasty retreat, "Oh, they're writing!" Nothing there; they're writing! Thoughts and the ability to express them count as nothing, and the embarrassed superintendent is still further confirmed in his conviction that this is not the time to demand improved facilities for English. If he had only to ask for a dozen solid oak tables on which to draw mechanical diagrams of the sub-plots in Shakespeare; a score of microscopes with which to detect the infinitestimal fooleries of Dr. Fudge on "The footsteps of the ghost in Julius Cæsar;" or a set of ball-bearing charts to illustrate the rise and fall of the dignity of the poet laureateship,—his task would be easy. There would be something to show for the expenditure—something to leave to posterity and the junk pile. But what he ought to do to improve the English problem, what he must do to settle it in the end, appears impossible; for it involves the decisive but unostentatious step of doubling the number of teachers in English or reducing by half the number of recitation periods of each teacher.

THE TEACHING OF COMPOSITION DEMANDS MORE TIME.

That the English course should be massed and put under competent and definite direction, is generally acknowledged; that there

should be more composition, is also generally admitted; but that the teaching of composition demands double the time required for literature, is understood only by English teachers—those who have struggled to maintain an honest course in theme-writing in place of the old text-book instruction in rhetoric. They know, as nobody else does, that the new course cannot be maintained on the old time allotment. Any sustained attempt to maintain it so, must end in the teacher's loss of vitality or eyesight. A live course in composition demands three short themes a week (one to two pages of letter-head size), with a longer theme (five to eight pages) at least once a month. Ten to fifteen of the shorter themes, four to six of the longer ones, are as many as a teacher can read and criticise intelligently in an hour. Even this effort cannot be sustained beyond three hours at a stretch. I have corrected fifty daily themes on a Monday, writing a word of comment on each; but could do no serious thinking the next day. It should be remembered that the themes are not examination papers. We are not dealing merely with facts, but with thought and emotion. We are not looking simply for bulk results; but for both total effect and detailed fitness of expression. It is only by this double process that we can stimulate invention on the one hand, and a habit of careful and effective utterance on the other.

If the composition class is composed of twenty students, the teacher's work involves each day at least an hour expended in the preparation and presentation of an assignment or in attention to the instruction in rhetoric that must accompany the course. In addition, he has an hour's work each day in correcting the shorter themes; at least a half hour's work in examining exercises (in punctuation, vocabulary, sentence structure, etc.), and a half hour's work in correcting the longer themes and in conferences with students who need special direction. Three hours a day for a class of twenty is a reasonable allowance of the teacher's time. Double the number of students and you more than double the demand on the teacher's time; for while something is saved in handling assignments and in giving rhetorical instruction in class, the gain is overbalanced by the teacher's inability to sustain the work of reading themes beyond two to three hours at a time.

USE OF PROSE MODELS IN THEME WRITING.

An abundance of short prose compositions should be employed as models in connection with the course in composition. Many of these may be chosen from the books recommended for high school reading by the state committee on English. A considerable number should be taken from recent literature—Stevenson, Howells, Mark Twain, Kipling, and the various magazine writers of the day. All should be from good literature; but should not be either so mature in thought or so severely lofty in style as to be beyond the student's grasp. Collections of such prose models are Carpenter's "Model English Prose" and Carpenter and Brewster's "Modern English Prose." Both are good; but by referring to a text book recently published, I can save further discussion of this topic, and do some service, perhaps, to those teachers who are awake to the importance of careful assignments. The book is designed, it is true, for college classes, but it is sure to be suggestive and helpful to any teacher of composition. I refer to "Specimens of Prose Composition," by Nutter, Hersey and Greenough.

A LITERARY WORKSHOP.

In our zeal for recognizing the crafts, why not give some prominence to the commonest and most useful of all crafts—that of oral and written expression? Why not fit up a literary workshop? Let us have a room equipped with stationary desks; provided with a good table that shall be supplied with a Century or Standard dictionary, a classical dictionary, and books of synonyms. Let us have a practical reference library that shall include the newer texts on composition and rhetoric, the Arlo Bates series (Talks on Writing English, etc.), Brookings and Ringwalt's Briefs for Debate, Ringwalt's Briefs on Public Questions, Higginson's Hints on Writing and Speech Making, Brander Mathews' Speech Making, Palmer's Self Cultivation in English and a dozen other books of this type. Let us have a simply constructed cabinet supplied with pigeon-holes for preserving the themes of individual students. Let us have, too, a few periodicals, such as The Youth's Companion, The Little Chronicle, The Literary Digest, Success, and The Saturday Evening Post. Let us have, from time to time, a new story book, distinguished for simplicity and beauty of style and for purity of motive. Above all, let us have a school paper, edited and managed by the students, a paper that shall contain the best work of all the students—not merely all the work of the best students.

The school paper as a rule is a much abused enterprise. The abuse, however, does not come, as in football, from those who are actively engaged in the game, but from outsiders. We pour money into athletics without stint, and are complacent over the results; but once the school paper "doesn't pay," we oust it. Moreover, even when it does pay cost—by dint of liberal gifts from "advertisers"—some discerning inconoclast shrewdly discovers that the youngsters aren't writing like Bacon or Edward Bok, and determines that it's time to end the frivolous little sheet. This is Pedagogy with a big P. If the baby can't talk like Socrates and walk like King Charles, keep him in swaddling clothes until he can!

CO-OPERATION IN CORRECTING FAULTS.

In improving the written work of a school as a whole, much can be accomplished through co-operation on the part of all teachers in correcting the student's obvious faults—not in a carping, but in a helpful

spirit. Without such co-operation the efforts of the English teacher will count for little. He has the student in his tutelage only a very small fraction of the working day. Throughout this day the student is talking or writing a good share of the time. If he finds, then, that he is called to account for his speech and writing in only one class out of four, he is inclined to become careless. Co-operation is indispensable, and in desiring it, the English teacher is asking no more than he gives. In correcting a theme, his first demand is for truth; if the student misstates the facts of history or geography; if he disregards the accepted laws of science, he is corrected as promptly as if he used a solecism or disobeyed the principle of coherence. Quite as promptly, then, ought the teacher of German or geography to correct the student's failure to state the exact truth when he uses bad idiom or bad grammar, or jumbles in a sentence ideas without relation.

TEACHING OF AMERICAN LITERATURE.

The teaching of the history of American Literature seems to be something of a problem, and demands a word of comment at this point. Several of the best high school courses include this subject as a special feature of second year English. With this arrangement the readings of the first and second year are generally chosen almost exclusively from American authors. Those of the third and fourth year are from English authors, and lead to the concluding feature of the entire four years' work, the history of English literature. This method has the advantage of simplicity and of giving prominence (perhaps too much prominence) to our national literature. It complicates the problem of correlating composition with literature, however, and increases the temptation to do nothing but teach literature, leaving composition to take care of itself. A saner method of treating the subject is to take it up chronologically with English literature and carry it along as an element in the development of the mother tongue. In this way the student will gain a juster estimate of the true worth of our American authors and a more intimate appreciation of the common heritage and ideals of the English-speaking people. Acting on this assumption, I have combined the history of English and American literature when I have had occasion to refer to the subject in this report.

BASIS OF THIS REPORT.

In framing this report I have been guided by the actual experience and observation of ten years of English teaching in the public schools of Minnesota. This experience has been supplemented by the evidence of outlines sent in from many high schools of the state, by the reports of high schools in other states, and by the college entrance requirements in English as printed in the catalogues of the various state universities. I have taught literature, both English and American, as

well as composition, and am still teaching it—with an enjoyment that I do not find (under present conditions) in composition. My plea, therefore, for more work in composition, and for a simpler and more direct method of teaching it, is not prompted by personal preference; it is animated by no other motive than the unshaken conviction—confirmed by much evidence—that the teaching of composition is in a lamentable state of inefficiency. No school, however elaborate its English program, that requires of its students only a single theme a month, is teaching practical composition. Such a school is taking no vital hold on the talking and writing experience of the boy and girl. It may have taught them all the wisdom of Quackenbos, but it hasn't permanently affected their habits of language. It isn't theory we want; it's practice—under a directing intelligence.

RHETORICAL ESSENTIALS OF THE COURSE IN COMPOSITION.

The course in elementary rhetoric, therefore, that must accompany the work in composition should be reduced to a few simple and fundamental principles. The usual text-book contains a deal too much. Essentials are obscured by a prodigious mass of rules, devices, and detailed methods of procedure. Every new idea has its separate text-book. But in all the text-books there are a few elements recognized as indispensable. These are the essentials. Speaking generally, they must include a discussion of the choice of a subject and a title; the methods of developing a subject; a study of the elements of written English—words, sentences, paragraphs; of the units of composition—sentences, paragraphs, whole compositions; of the principles of style—unity, coherence, and emphasis; of the qualities of style—clearness, force and good taste; of the forms of discourse—narration, description, exposition, and argumentation; and a through treatment of such practical matters as letter-writing, punctuation, incorrect English and idiom. Figures of speech, so far as they need attention in an elementary course in English, should be taken up in connection with the study of words and the quality of force. Versification belongs to literary criticism, not to elementary composition.

It seems presuming to draft an exact outline of a course in English for state high schools. Such an outline, even if adopted by the state committee on English, is sure to be outgrown in five years. A competent teacher, or the superintendent, in any state high school surely knows better than any member of this committee, or the committee as a whole, which books are best adapted for use in his classes—which supplement those already studied, which best suit the aptitudes and attainments of his pupils and the community. He knows, too, how far the study of the principles of composition may be profitably carried with his particular classes in any year, from the first to the fourth. What the committee should be expected to do, is simply to indicate the limits of the course and suggest lines of conduct.

BRIEF SUGGESTIONS FOR THE HIGH SCHOOL COURSE IN ENGLISH.

The work of the first year, then, should comprise a complete survey of the rhetorical essentials I have sketched above. No attempt should be made to exhaust the subject, but to open it fully. A more thorough understanding of the various forms of discourse will be gathered in the later years; a student will never exhaust the possibilities of learning something more about the great qualities and principles that govern effective English writing. But some knowledge can surely be imparted to a first year student that will give him the means to determine for himself when he has written a clear, and when an ambiguous sentence; when he has built a forcible, and when a feeble paragraph. That the principle of unity concerns the substance of the composition—whether sentence, paragraph, or complete story—demanding that every composition should be grouped about one central idea, is within the comprehension of any student of high school grade. So is the principle of coherence, the principle of emphasis, if simply stated and applied directly to the student's own writing. For it must not be forgotten that this course is based on the writing of themes—the subjects chosen chiefly from experience—and that the rhetorical theory is constantly applied to the literary craft they involve. Two short themes a week, one written in class, the other outside of class, should be the minimum of practice for most students. The readings for this year should reinforce, so far as possible, the work in composition.

The second year's work should be devoted to a more detailed study of narration and description, with liberal use of the readings in these particular forms of discourse. The shorter themes should not be dispensed with, but more attention may be paid to the longer themes, with a study of plans, outlines and summaries.

In the third year's work the longer themes should take the form chiefly of exposition and argumentation. This will involve a careful review of the qualities of style—clearness, force, and good taste—and of the principles of style—unity, coherence, and emphasis (including proportion)—as applied to these compositions, at a point in the course when students are best able to master them.

The work of the fourth year will comprise chiefly the history of English and American literature, with a detailed study in class of some of the earlier or more difficult classics. It should include, by way of composition, several short reports from each student. These may be either oral or written, but should be carefully prevised, in conformity with the principles of style. A single longer theme, in the nature of a thesis, that shall involve sustained study and research for several weeks, should also be demanded. In addition, definite five-minute exercises in oral speech-making or debating may very well be included as an essential part of the English work of

this year. It should involve the assignment of distinct topics, preferably from literature, upon which the student has had ample time to prepare. The object of the course is to test the student's skill in applying rhetorical instruction already learned, to improve his command over his faculties and to teach him to speak to the point before an audience.

In these suggestions I am indicating in every case the minimum, and but a skeleton of that. Some schools have peculiar facilities for elaborating certain phases of the English program; a few have unusual advantages for prosecuting the work of the entire course. Moorhead, for instance, has for years employed a special teacher of reading, and in consequence oral expression in the high school has attained a high order of merit. Duluth has an exceptionally well organized English department, with an efficient corps of teachers. Its English program is proportionately elaborate.

SUMMARY.

1. The movement for better English in high schools and academies began over ten years ago, when the principles underlying an effective course in English were enunciated by the Committee of Ten, by the Vassar Conference of English Teachers, and by the Harvard pamphlet "English in the Secondary Schools."

2. The experience of recent years has developed two notable tendencies in the teaching of English, not anticipated by these earlier programs: (1) A larger attention to oral English; (2) A recognition of the fact that since the aim of composition is to instill good habits of expression, the themes of beginners must be based on personal experience.

3. In the high schools of Minnesota the History of English and American literature, a fourth year subject, designed to correlate and summarize the teachings of earlier years, is generally well handled. It usually consists of reference work, with a generous reading from leading authors, and involves the keeping of a note book, class discussions, and the presentation of special reports, oral and written.

4. The teaching of the classics, until recently, has been too critical, too minutely detailed. With the abandonment of the drony process of reading many novels in class, and with the larger dependence upon outside reading, more books are being mastered, and the teaching of the classics is approaching a more humanly successful method.

5. The most serious phase of the English problem in Minnesota today is the question of composition. The seriousness of the question is due to several causes: First, the absence of literary environment (which includes the problem of the foreigner); Second, the fact that the teachers, prompted by the fear of "dwelling on the form and not the substance," have subordinated the practice of composition to the teaching of literature; Third, school authorities have

not shown the zeal for improving the teaching of English that they have manifested for bettering the courses involving material equipment.

6. The teaching of a live course in composition demands twice as much of the teacher's time as a course in literature.

7. An abundance of short prose compositions should be employed as models in connection with the writing of themes.

8. A literary workshop and a school paper are advantages in teaching composition.

9. All teachers should co-operate in correcting faults in the written and oral work of students.

10. The rhetorical essentials that must accompany the course in composition should be reduced to a few fundamental principles.

11. The high school course in first year English should be based on the writing of themes, the subjects of which should be chosen chiefly from experience. The essentials of rhetorical theory should be applied to these themes in such a way as to give the student a practical guide to the improvement of his speech and writing. Ample time should be allowed to teach the first year readings in connection with this course. The second year's work should be devoted to a more thorough study of narration and description, with a liberal use of the readings in these particular forms of discourse. The qualities of style (clearness, force and good taste) and the principles of composition (unity, coherence and emphasis) in their bearing on these forms of discourse will be reviewed and elaborated. In the third year's work the longer themes will take the form chiefly of exposition and argumentation. (It will be well, therefore, to transfer from second to third year the essays and speeches found in the list of readings—Essay on Addison, Essay on Johnson, Washington's Farewell Address and Webster's First Bunker Hill Oration—exchanging for them the novels, Ivanhoe, Quentin Durward, Cranford, Silas Marner and The Vicar of Wakefield). The work of the fourth year will be devoted to the history of English and American literature. It should involve a considerable amount of composition, much of it oral, with carefully prevised plans and summaries. Interpretative reading should receive generous attention.

APPENDIX I.

List of readings for the four years of the high school as recommended by the committee on English of the Minnesota Educational Association:

First Year—The Sketch Book; The Life of Goldsmith; The Vision of Sir Launfal; The Courtship of Miles Standish; Poe's Poems; Sohrab and Rustum; Gareth and Lynette, Lancelot and Elaine, and The Passing of Arthur; The Ancient Mariner; The Lady of the Lake; Mazeppa; The Prisoner of Chillon; Lays of Ancient Rome; A Tale of Two Cities; Lorna Doone; Julius Caesar; Twelfth Night; The Merchant of Venice.

Second Year: Essay on Addison; Essay on Johnson; The Pilgrim's Progress; Franklin's Autobiography; The Deserted Village; Palgrave's Golden Treasury, books II and III; Joan of Arc; The English Mail Coach; Washington's Farewell Address; Webster's First Bunker Hill Oration.

Third Year: Ivanhoe; Quentin Durward; Cranford; Silas Marner; The Vicar of Wakefield; Sir Roger de Coverley Papers; Carlyle's Essay on Burns; Sesame and Lilies; Speech on Conciliation With America; Macbeth; Henry V.; Twelfth Night; As You Like It; Selected Browning Poems.

Fourth Year: Milton's Minor Poems; Bacon's Essays; Emerson's Essays; The Faerie Queene; The Rape of the Lock; The House of Seven Gables; Henry Esmond; Essays of Elia; Heroes and Hero Worship; Chaucer's Prologue; Shakespeare's Plays.

APENDIX II.

Practical Reference Library in Composition.

Albright—The Short Story.

Alden—The Art of Debate.

Baker and Huntington—The Principles of Argumentation.

Baldwin—A College Manual of Rhetoric.

Bates—Talks on Writing English—First and Second Series.

Blackstone—Best American Orations of Today.

Brewster—Specimens of Narration; Studies in Structure and Style.

Brooks and Hubbard—Composition, Rhetoric.

Buck—A Course in Descriptive Writing; A Course in Argumentative Writing (Buck and Morris); A Course in Narrative Writing.

Buehler—A Modern English Grammar With Composition. Practical Exercises in English.

Cairns—Introduction to Rhetoric.

Carpenter—Elements of Rhetoric; Rhetoric and English Composition; Model English Prose.

Carpenter and Brewster—Modern English Prose.

Carpenter; Baker and Scott—The Teaching of English.

Chubb—The Teaching of English.

Comstock and Sanford—Prose Types.

Cook and Benham—Specimen Letters.

Esenwein—How to Attract and Hold an Audience.

Fulton—Rhetoric and Composition.

Gardiner—Forms of Prose Literature.

Gardiner, Kittredge and Arnold—Mother Tongue, Book III.

Genung—Practical Elements of Rhetoric; Working Principles of Rhetoric.

Greenough and Kittredge—Words and Their Ways in English Speech.

Herrick and Damon—Composition and Rhetoric.

Hill—The Beginnings of Rhetoric and Composition; Our English; The Principles of Rhetoric.

Kavana and Beatty—Composition and Rhetoric.

Kimball—Structure of the English Sentence.

Lamont—English Composition; Specimens of Exposition.

Laycock and Scales—Argumentation and Debate.

Lewis—Inductive Lessons in Rhetoric.

Lockwood and Emerson—Composition and Rhetoric for Higher Schools.

Mathews—Speech Making; Parts of Speech.

Maxwell and Smith—Writing in English.

Mead—Practical Composition and Rhetoric.

Merkley—A Modern Rhetoric.

Meiklejohn—The Art of Writing English.

Mitchell and Carpenter—Exposition in Class Room Practice.

Nettleton—Specimens of the Short Story.

Newcomer—Elements of Rhetoric.

Nutter, Hersey and Greenough—Specimens of Prose Composition, English Composition Note Book.

Palmer—Self Cultivation in English.

Pearson—The Principles of Composition.

Perry—A Study of Prose Fiction.

Sampson and Hollands—Written and Oral Composition.

Scott and Denny—Composition-Literature; Composition-Rhetoric; Paragraph Writing.

Smith-Thomas—A Modern Composition and Rhetoric.

Southwick—Steps to Oratory.

Spalding—Principles of Rhetoric.

Spencer—The Philosophy of Style.

Strang—Exercises in English.

Sykes—Elementary English Composition.

Thorndike—Elements of Rhetoric and Composition.

Webster—Elementary Composition; English: Composition and Literature.

Wendell—English Composition.

Wooley—Handbook of Composition.

APPENDIX III.

Specimen Courses of Study.

From a large number of English Courses which I received from high schools outside of Minnesota, I am including with this report a detailed statement of the course in the Shortridge High School, of Indianapolis, Ind. At a glance, it recommends itself. On closer scrutiny it excites fresh interest and approval. It is plainly the product of actual experience in teaching composition and literature—not merely

an office bulletin. Moreover, I have it on the authority of an actual observer, who is himself a profound student of English and a keen judge of educational values, that the course in its practical workings in the class room is distinctly successful—one of the best in the country. It not only recognizes the student's interests, but pursues a steady and progressive policy throughout the four years. The first two years in a general way are devoted to American literature, which takes the form chiefly of narration and description; the last two years, to English literature, which takes the form chiefly of exposition and argumentation. The statement is made, in the introduction, which I have not included here, that the teaching of rhetorical principles is kept wholly subservient to composition work. "Increasing ability to write is here the sole measure of progress." Themes of the first year are written chiefly in class, and "frequent themes" are also written in class during the third and fourth years. The readings of each year are selected with specific care, oral composition is given due attention, and during the closing year informal debates, on the one hand, and carefully planned themes, of sustained purpose, on the other, afford ample practice in composition.

From the reports furnished by the high schools of Minnesota I am including those of Albert Lea, Crookston and Duluth. Each has some conspicuous merit, and all will be suggestive. Duluth has a larger amount of technical work than most schools can afford to undertake; the Crookston outline, though brief, is simple and direct; Albert Lea, with its natural method of beginning the theme writing, its emphasis on the memorizing of good literature, and its plan of handling American literature in the third year, will furnish a valuable standard of comparison.

Shortridge High School

Indianapolis, Ind.

The English Course in Detail

FIRST YEAR

FIRST SEMESTER.

Composition.

Short weekly themes are written in class. The primary object is to encourage spontaneity, but emphasis is at the same time laid on mechanical items: neatness, indentation of paragraphs, spelling, grammatical forms, and simple rhetorical principles. Paragraph structure and sentence structure are surveyed generally rather than in detail. Narration, description, and simple exposition are the discourse forms used. Chapters I, II, III, IV, V, VII and XII in Herrick & Damon's Composition and Rhetoric.

Literature.

Scott: Marmion.

Irving: The Author's Account of Himself; The Voyage; Rip Van Winkle; The Legend of Sleepy Hollow; Westminster Abbey. All other sketches from the Sketch Book are assigned for outside work.

Bryant: As many of the following poems in class as time allows, the remaining to be assigned for outside reading: The Planting of the Apple Tree; The Snow Shower; Robert of Lincoln; To the Fringed Gentian; A Forest Hymn; A Yellow Violet; Inscription for the Entrance of a Wood; Autumn Woods; A Winter Piece; The Hurricane; The Evening Wind; Our Fellow Worshippers; Thanatopsis; To a Waterfowl; Waiting by the Gate; The Death of the Flowers; Hymn to the North Star.

Suggestions for Home Reading.

Jack London: The Call of the Wild.
Bryant: Translation of Homer's Ulysses Among the Phæacians.
E. E. Hale: A Man Without a Country.
Stevenson: Treasure Island.
Irving: Selections.

SECOND SEMESTER.

Composition.

Emphasis is laid on the isolated paragraph with particular attention to unity, mass and coherence. The student learns methods of paragraph development such as are explained in Scott and Denny's Paragraph Writing: Repetition, definition, contrasts, explanation and illustration, particulars and details. The student prepares simple outlines for description in connection with the study of Hawthorne, as well as with daily life. Chapters IV, XVII, XVIII, XIX and XX, in Herrick and Damon's Composition and Rhetoric.

Literature.

Shakespeare: A Midsummer Night's Dream, or the Merchant of Venice.

Hawthorne: A Rill From the Town Pump; Little Annie's Ramble; The Toll Gatherer's Day; The Gray Champion; The Maypole of Merry Mount; John Endicott and the Red Cross; The Great Carbuncle; Dr. Heidegger's Experiment; Peter Goldthwaite's Treasure; Mr. Higginbotham's Catastrophe.

Lowell: The Vision of Sir Launfal; To the Dandelion; The First Snow Fall; The Shepherd of King Admetus; The Courtin'; Al Fresco; Youssuf.

Holmes: The Last Leaf; The Chambered Nautilus; The Voiceless; The Boys; The Living Temple; Under the Violets; Aunt Tabitha; The School Boy; The Inn Gate.

Suggestions for Home Reading.

Holmes: The Story of Iris.
Hughes: Tom Brown's School Days.
Dickens: The Tale of Two Cities.
Matthew Arnold: Sohrab and Rustum.
Bunyan: Pilgrim's Progress.
Rolfe: Boyhood of Shakespeare.

SECOND YEAR

FIRST SEMESTER.

Composition.

The principles and methods of the development of the isolated paragraph are reviewed. The pupil is then taught to distinguish between the different scales of treatment—the scale that allows but one paragraph for the treatment of a theme, and the scale that allows several. He is trained to see that in many cases choice is left with the writer—there may be no absolute right or no absolute wrong. The student is likewise led to see that careful sentence structure contributes to the unity, mass and coherence of the paragraph and of the whole composition. Careful attention is placed upon transition. In connection with this, the student learns the mechanical aid of such expressions as *likewise, on the other hand, furthermore, nevertheless, notwithstanding.* In addition to the themes which are suggested by daily incidents, the pupil is encouraged to write within his range—preferably on a theme suggested by his study of patriotic literature. Chapters IV, IX, X, XI, XVII, XVIII, XIX, XX, in Herrick and Damon's Composition and Rhetoric.

Literature.

The literature of this term is intended to make its appeal to the patriotic sense of the American pupil, to arouse his civic pride, to convince him that much of our best American literature is dictated by love of country and by love of heroes whose work has made and saved the nation. Care is taken that the spirit of patriotism is of the large-hearted, luminous type—not what Mr. Horace Scudder calls "a narrow and parochial Americanism."

Webster: First Bunker Hill Oration; selected portions of Adams and Jefferson.
Schurz: Essay on Abraham Lincoln.
Lincoln: Gettysburg Speech; First and Second Inaugural.
Curtis: The Public Duty of Educated Men.
Lowell: Commemoration Ode; The Crisis.
Whitman: My Captain.
Shakespeare: Julius Cæsar.

Sugestions for Home Reading.

Curtis: Prue and I.

Holmes: The Autocrat of the Breakfast Table; The Guardian Angel.

Lowell: Biglow Papers.
Motley: The Rise of the Dutch Republic.

Holmes: Old Ironsides; Grandmother's Story of Bunker Hill; God Save the Flag; Union and Liberty.

Churchill: The Crisis.

SECOND SEMESTER.

Composition.

Emphasis in composition work is laid on the development of the composition as a whole—its beginning, its middle, its end. In the detailed study of the American Scholar, the student learns how the essay is built up by Emerson. The study of this, pursued by outline, helps the learner to see the skillful correlation of parts. The logic of this arrangement finds its reflex in the ability the pupil acquires in forming skeleton plans for his own work. Transition and dovetailing are further studied in connection with the unity and coherence of

sentences and paragraphs. Strict observance is required of the principle of mass. While simple exposition is regarded as the discourse form which best suits the development of the principles of composition assigned for this grade, vitality and interest are increased by frequently allowing the pupil to write his daily experiences and to describe scenes he has visited. These may be written as ordinary compositions or in letter form. Chapters XXI, XXII and XXIII, in Herrick and Damon's Composition and Rhetoric.

Literature.

The semester's work in literature attempts to present a comprehensive view of the history of American literature. This is taken up by periods, preceded by lessons on the historical events. Authors previously studied in the course are assigned their proper chronological place. Emerson's The American Scholar, and other selections from American authors are studied in detail. Authors not previously studied, such as Poe, and the writers since the Civil War, are given as much attention as time allows. Particular attention is paid to magazine development, and to the short story—especially the "story of locality." Pattee's History of American Literature is used as a text.

American Literature.

Emerson: The American Scholar; Sketch of Thoreau; Selected Poems.

Lowell: Democracy; Emerson the Lecturer; Condescension in Foreigners.

Thoreau: Succession of Forest Trees, Wild Apples and Sounds.

Poe: The Gold Bug; The Oval Portrait; Eleonora; The Purloined Letter; The Fall of the House of Usher; Ligeia; A Descent Into the Maelstrom; The Mask of the Red Death; selected poems.

Howells: Doorstep Acquaintance; Tonelli's Marriage; A Romance of Real Life; At Padua.

Suggestions for Home Reading.

Benjamin Franklin: Autobiography.
Dana: Two Years Before the Mast.
Wharton: Colonial Days and Dames.
Parkman: Conspiracy of Pontiac.
Burroughs: Sharp Eyes; selected sketches.
Warner: A-hunting of the Deer; selected sketches.
Mary Wilkins Freeman: Jerome.
W. D. Howells: The Rise of Silas Lapham; The Lady of the Aroostook; A Hazard of New Fortunes.
Frank R. Stockton: Rudder Grange; The Lady or the Tiger.
Cable: Old Creole Days.
Selected short stories.

THIRD YEAR

FIRST SEMESTER.

Composition.

The aim of the composition work in this course is to lead pupils to see the essentials in the selection and in the organization of materials; to establish in their thought a sense of proportion in the structure of the composition with reference to parts, and to the relative time and space that should be given to the elaboration of items. The compositions in this grade are, for the most part, written in class, without

notes. The subjects are assigned in advance and the pupils are encouraged to organize their materials and make a trial sheet before attempting to deal with the composition in class under such formal restrictions as have been mentioned. Much informal written work is done in connection with the study of fiction and poetry.

Literature.

The literature work consists of readings and intensive study in fiction and in poetry, with incidental attention to the essay. The fiction study has to do with a mastery of the elementary principles of the story, a study of the attributes of the characters involved in it, an insight into the underlying thoughts in the outcome. It also aims to lead the pupils to see the relations between the people in the story and those in the life around the student. The work in poetry is intended to give the pupils a sense of its essentials—rhythm, appeal to imagination, elaboration of thoughts, felicitous phrasing, and fitness between theme and expression. It also endeavors to make the pupil come to a realization of the poetry in the everyday life that surrounds him. Pupils are required to know the four most widely used feet—iambic, trochaic, anapestic and dactyllic, with their various combinations in measure. A general idea of the great divisions of poetry is required. The pupil is aided in his endeavor to classify the poems studied, especially the lyric and ballad. The formal study of the essay is briefly made with Jessup's The Best of Stevenson as a basis.

Scott: Ivanhoe.
George Eliot: Silas Marner.
Dickens: Hard Times.

Stevenson: Virginibus Puerisque; Aes Triplex; and selected short stories.

Tennyson: The Coming of Arthur; Gareth and Lynette; Lancelot and Elaine; Guinevere; The Passing of Arthur; Ulysses; The Lotus Eaters; The Ode on the Death of the Duke of Wellington; Break, Break, Break; Dora; Locksley Hall.

Byron: Childe Harold, cantos III and IV.
Shakespeare: Coriolanus.

Suggestions for Home Readings.

Goldsmith: Vicar of Wakefield.
Barrie: Margaret Ogilvie.
Blackmore: Lorna Doone.
Walter Pater: The Child in the House.
William Watson: Lachrymæ Musæ.
Stevenson: The Merry Men.
Tennyson: The Princess.

SECOND SEMESTER.

Composition.

Work in this grade is confined to exposition. The special feature is one composition of about 1,500 words in essay form, the theme of which is chosen by the writer. The preparation of this essay extends through twelve weeks, other work being in progress at the same time. Directions for the writing of this composition, given from time to time as the work progresses, constitute a review of the whole theory of prose composition and its practical application. Carey's The Art of Literary Composition is studied in connection with this work. Other composition work in exposition is in the form of criticism, consisting of outlines, abstracts, reviews and comment.

These compositions, about six in number, range from 500 to 800 words, and are prepared at home in accordance with specific directions. The principles of unity, mass and coherence as applied to the whole theme, receive special emphasis.

Literature.

The work is confined to exposition. It consists of assignments for home reading and of class discussions, followed by the composition work in criticism. The primary object is to get an intelligent understanding of the text; the secondary object is to observe the art of composition. Carey's The Reader's Basis is used for studying the principles and forms of exposition, and for reviewing the other literary forms.

Carlyle: Heroes and Hero Worship, and Essay on Burns.
Ruskin: Sesame and Lilies; Unto This Last; and selections from Queen of the Air.
Lamb: Dissertation on Roast Pig, Old China and Poor Relations.

Suggestions for Home Reading.

The essays of Matthew Arnold, Walter Pater, Charles Dudley Warner, Robert Louis Stevenson, Hamilton Wright Mabie, Henry Van Dyke, and Agnes R. Repplier.

Thomas Carlyle, by Nichol (English Men of Letters Series), The Carlyle-Emerson and the Carlyle-Goethe Correspondence, The French Revolution, Sartor Resartus, Past and Present.

Ruskin: Præterita; King of the Golden River; Mornings in Florence; Crown of Wild Olives; Modern Painters.

Clement K. Shorter: Victorian Literature.

FOURTH YEAR

FIRST SEMESTER.

Composition and Debating.

Either the course in senior themes or the course in debating is required of all seniors. For a year's work in either one credit is allowed. In Senior Themes I, a minute review is made of the principles of narration and description. Emphasis is placed on the artistic writing of simple incidents. The best of these are printed in the Daily Echo. Constant endeavor is made to interweave charm and piquancy into the style that may be correct but commonplace. As a climax to the work in narration and description, each student writes a short story. The best two or three of these stories are printed in the Shortridge Annual. A competitive contest in verse making, in which the whole class enters, furnishes most of the poetry—serious and humorous—which is printed in the Annual. Themes are written weekly. These are corrected and returned for rewriting.

The course in Debating I, offered annually in conjunction with the History Department, may be taken in lieu of senior themes. Weekly oral debates are held, for which five speakers are appointed, each member of the class preparing a written brief. The speakers are criticized on selection of material, arrangement of material, rebuttal of argument, mannerisms, and any other points that, in the judgment of the instructors, make or mar effectiveness. Open debates before the entire school are held at intervals throughout the year. When deemed advisable, contests may be arranged with rival schools.

Literature.

Elective. The literary history of England from its beginning to the age of Milton, is studied in outline. The significance of the various epochs and literary movements is dwelt upon. Special stress falls upon the interpretation of selected masterpieces. Outside reading and class comment familiarize the student with many authors not carefully studied. Continually, in such study, the student is warned against the literal acceptance of stereotyped criticisms; he is urged to be an independent critic; to have a faith—not wholly inflexible—in his own opinions; to view askance the opinions of others.

Chaucer: The Prologue; The Nonne Prestes Tale.
Spencer: Epithalamium and Prothalamium. Selections.
Bacon: Essays on Truth, Revenge, Adversity, Great Place, Travel, Wisdom for a Man's Self, Friendship, Studies.
Shakespeare: Macbeth; Hamlet; Henry VIII.

Suggestions for Home Readings.

Beowulf.
Everyman.
Charles Reade: The Cloister and the Hearth.
Charles Kingsley: Westward Ho!
Marlowe: The Jew of Malta.
Besant: London.

State High School

Albert Lea, Minn.

FIRST YEAR ENGLISH.

Composition.

The writing of simple themes drawn largely, if not entirely, from the pupil's own experiences. The ability to express clearly and accurately ideas on such themes. Unity in sentence, paragraph and theme, and how secured. Much time is given to the study of synonyms and antonyms; sentence structure is largely dwelt upon in connection with the study of synonyms and antonyms. The correct principles of letter-writing (business and familiar letters), telegrams, etc.

Reading.

Courtship of Miles Standish.
Merchant of Venice.
Lincoln's Gettysburg Address.
Thanatopsis.
Cotter's Saturday Night.

The last three are memorized. Besides the literary interpretation, the historical setting, condition of the times, development of plot and character, are given much emphasis. Then follows the biography of the writer. The Figures of Speech, Simile, Metaphor and Personification are taken up in connection with the reading. The best passages are memorized.

General Reading.

Silas Marner.
Ivanhoe.
Last of the Mohicans.
The Sketch Book.

SECOND YEAR ENGLISH.

Composition.

Narration, Embellished or Literary Description. The first semester is devoted to Narration. The second semester to Literary Description. After the principles of Narration have been gone over, the pupil writes a complete story, showing introduction, plot, action, climax and conclusion. The theme may be imaginary or drawn from real life. Methods of describing persons and places, and of delineating character in connection with Literary Description, are frequently exemplified in reading material. Use of words and other figures of speech.

Reading.

Lady of the Lake.
Marmion.
Julius Cæsar.
Idylls of the King.

The descriptions of characters and scenes are memorized. The same methods are followed for class reading in second year as first year, but a more intensive study of work and author are required. A closer analysis of the literary merits is gone into. The plot and its development is gone into more in detail.

General Reading.

Treasure Island.
The Old Curiosity Shop.
Kenilworth.
The Marble Faun.

THIRD YEAR ENGLISH.

Composition.

Expository Description and Argumentation. The themes for exposition are largely taken from the pupil's school life. After the principles of argumentation have been gone over, a debate is given each week by members of the class. Much interest is aroused, as the method here pursued is to put the debate entirely into the hands of the class. Use of the Simple, Complex and Compound Sentence. The structure and use of the Periodic, Loose, Short and Balanced Sentence. How Clearness, Coherence, Unity, Emphasis, etc., may be secured. Figures of speech.

Reading.

Hamlet.
Conciliation Papers.
Paradise Lost.
Essay on Burns.

A survey of American literature, with the reading of the shorter poems, essays and stories from the chief writers.

A higher criticism of the works of the writers is here required, than in the two preceding years. The relations of movements in literature to national conditions; such as the first and second Colonial periods; the Revolutionary period, and the first and second National periods.

General Reading.

Vanity Fair.
David Copperfield.
Richard III.
Henry VIII.

FOURTH YEAR ENGLISH.

Composition.

Themes and essays in the four forms of discourse: Narration, Description (literary and expository), Argumentation. We review the principles of the preceding three years, and we try to secure the ability to write good English fluently.

The development of the essay, the study of the drama, the study of English literature, is taken up in detail. The epochs of English literature that correspond to the epochs of English history.

Class Reading.

Macbeth.
Midsummer Night's Dream.
The Sir Roger De Coverley Papers.
Macaulay's Essay on Addison.
Essay on Man and Essay on Criticism.
Emerson's Essays.
The Ancient Mariner.

An intensive study of the essay is here brought before the pupil.

General Reading.

Lorna Doone.
Henry Esmond.
Romeo and Juliet.
The Princess.
Westward Ho.
As You Like It.

State High School
Crookston, Minn.

FRESHMAN.

A. Classics.

1. The Great Stone Face (Hawthorne).
2. The Lady of the Lake (Scott), or The Idylls of the King (Tennyson).
3. Silas Marner (George Eliot).
4. The Merchant of Venice (Shakespeare).

B. Text.

Elementary Composition (Webster).

C. Composition.

The composition work carries out the work of the text with supplementary themes suggested by the classics studied, class-room work, etc. In the first half of the year, especial stress is laid upon the external form of composition, punctuation, spelling, etc.; in the second half, devoted largely to work in narration and description, especial stress is laid upon accuracy of expression, sentence and paragraph structure. Selections from Guy de Maupassant, Mrs. Wilkins Freeman, Hamlin Garland, Kenneth Grahame, R. L. Stevenson, R. Kipling, etc., are used as models for work in narration and description. Reviews of Ivanhoe or David Copperfield, and the Gold Bug, assigned as outside reading, are required.

SOPHOMORE.

A. Classics.

1. Vision of Sir Launfal (Lowell).
2. Julius Cæsar (Shakespeare).

3. Marmion (Scott).
4. Lays of Ancient Rome (Macaulay).
5. The Princess (Tennyson).

B. Text.

Herrick & Damon's Composition and Rhetoric.

C. Composition.

The suggestions in the text are followed with supplementary work in themes. The subjects being taken from the above classics, other studies and the local surroundings.

JUNIOR.

A. Classics.

1. Prologue—Knight's and Squier's Tales (Chaucer).
2. Faerie Queen (Spencer), selections.
3. Hamlet (Shakespeare).
4. Essays (Bacon), selections.
5. Paradise Lost (Milton).
6. Essay on Milton (Macaulay).
7. Conciliation of the Colonies (Burke).
8. Essays of Elia (Lamb), selections.
9. Essay on Burns (Carlyle).

B. Text.

Halleck's History of English Literature, to chapter six.

C. Composition.

The composition work is based on the above classics with special stress upon argumentative and expositive themes. There are also five book reviews, two written and three oral, from each of the following authors: Dickens, Thackeray, Eliot, Scott, and Shakespeare.

SENIOR.

A. Classics.

1. L'Allegro, Il Penseroso, Lycidas, Comus (Milton).
2. A Comedy of Errors (Shakespeare).
3. Sir Roger de Coverley Papers (Addison), selections.
4. The Ancient Mariner (Coleridge).
5. Selections from Keats, Shelley, Wordsworth, Burns, Byron, Browning, Ruskin, Tennyson, Irving, Bryant, Poe, Hawthorne, Emerson, Longfellow, Whittier, Lowell, Holmes, and Whitman.

B. Text.

Halleck's History of English Literature, chapter six to the end.

C. Composition.

Principally formal essay work and literary topics, as: The Rise of the Drama.

State High School

Duluth, Minn.

FIRST YEAR

FIRST SEMESTER.

I. Composition.

Text: Scott & Denny.

1. Narration; its essentials and vocabulary; themes upon the subjects: A Race; A Runaway; A Queer Mistake; My First Hunt.

2. Letter-writing: Business letters.
3. Paragraph: Writing done in class upon topic statement, such as, Edmund Vance Cook read some of his own poems this morning in the assembly hall.

II. Literature.

1. Ivanhoe.

III. Technical Work.

1. Dictionary drill: How to find a word; long and short sounds of vowels and their diacritical marks.
2. Punctuation: Uses of period and interrogation point; comma, with appositives, words in a series, with words in case of address, and with quotations.
3. Grammar: Agreement of subject and predicate; possessives; agreement of pronoun with its antecedent; past participles of verbs, *be, see, lie* and *lay.*

SECOND SEMESTER.

I. Composition.

1. Description: Its essentials and vocabulary; themes upon the subjects: A Description of the Library, The Masonic Temple, Ellen, James Fitz-James; also a series on the general subject, The Adventures of Johnny, in which descriptions of certain things were required.
2. Letter-writing: Friendly and social.
3. Paragraph: In exposition and the writing done in class.

II. Literature.

1. Lady of the Lake.
2. Lays of Ancient Rome.
3. Ulysses Among the Phæacians.

III. Technical Work.

1. Spelling: First twelve lessons in Daly's Speller.
2. Dictionary drill: Sounds of *c* and *g*; use of the appendix; synonyms.
3. Punctuation: Commas in compound sentences and after inverted adverbial clauses; semicolon in compound sentences and before *namely* and *e. g.*
4. Grammar: Analysis of sentences; participial constructions; loose and periodic sentences.

SECOND YEAR

FIRST SEMESTER.

I. Rhetoric.

1. Forms of discourse.
2. Description: Definition, detail, varieties.
3. Titles and subjects.
4. Paragraphs: Isolated.

Topic sentence, development, completeness.

II. Composition.

1. Formal themes; description of objects, places, persons to give an impression.
2. Informal and class themes.

Reproductions of descriptions in sketch book, original descriptions, paragraphs of many kinds.

III. Literature.

1. The Sketch Book; Author's account of himself; The Voyage; Rip Van Winkle; Rural Life in England; Westminster Abbey; The Spectre Bridegroom; Legend of Sleepy Hollow.

These were studied for the subject matter, the descriptions, the diction, the paragraphing, and many quotations memorized.

Study of contrast, sarcasm, and life of author.

2. The Merchant of Venice. Definitions of drama and comedy. Study of the plot, characters, structure of the drama, scenes, acts and climax. Obsolete words, classical references and figures—metaphor, simile, personification, alliteration and puns.

IV. Oral Expression.

1. Pronunciation and enunciation; drill once a week on proper nouns and words frequently mispronounced.
2. Reproductions of descriptions, and scenes from Merchant of Venice.
3. Recitations from the Sketch Book and the Merchant of Venice once in two weeks.

V. Miscellaneous.

1. Spelling; new words and those commonly misspelled.
2. Study of misused expressions. *To start school—start, begin, commence. To stop school; nice, splendid, awful; in front of; in the front of.*

SECOND SEMESTER.

I. Rhetoric.

1. Narration: Simple, complex, plot, climax.
2. Related paragraphs; how to divide themes.
3. Vocabulary.
4. Usage; improprieties, barbarisms, etc.
5. Diction: *Shall* and *will; should* and *would; affect* and *effect; lie* and *lay*, etc.

II. Composition.

1. Formal themes; narratives, simple, two or more paragraphs, with introductory paragraph, with introductory and descriptive paragraph; imaginative.
2. Informal themes. Narrative paragraphs, anecdotes, stories of scenes from Julius Cæsar.

III. Literature.

1. Julius Cæsar. Work like that on the Merchant of Venice. Comparison of comedy and tragedy. Study of comparison of author's purpose and of dramatic foreshadowing. Figures: Irony, synecdoche, apostrophe, metonymy.
2. Sir Launfal. Relations of preludes to poem. Study of descriptions, figures, moral teaching, music of poem.
3. Lives of Shakespeare and Lowell.

IV. Supplementary Reading.

First semester: Last of the Mohicans, Silas Marner, Vicar of Wakefield.

THIRD YEAR

FIRST SEMESTER.

[Four Periods a Week.]

I. Literature.

1. Poetry of the People. Ballad and Lyric Poetry; versification and figures.

2. Sohrab and Rustum. Epic: Origin and form; names of the eight great national epics learned.
3. Myths of Greece and Rome (Guerber). Copies of the most noted Greek works in sculpture and architecture used in class work, and modern works of art with mythical subjects; poems upon subjects in mythology and translations from Greek dramas read to the class. Last part left for Semester II.

II. Rhetoric.

Argumentation.

The subject of argument was developed step by step by means of dictated work. Each new step was practically applied by a subject given to be developed according to the point last studied. This led to the writing of a complete argument, then to the giving of an oral argument. This was all in preparation for the final work of debate and brief making.

1. Discussions and arguments, written and oral, upon subjects of current interest in the city and school. Car system, lunch room, breakwater, etc.
2. Formal debates. The class was divided into sections of six and a formal debate was given by each section before the class, on subjects chosen from literary, historical and current topics. A brief of his points was handed in by each debater.

III. Prosody.

1. Versification.
2. Kinds of poetry.
3. Figures of speech.

SECOND SEMESTER.

[Three Periods a Week.]

I. Literature.

Myths completed.

Emphasis laid upon the stories of Œdipus, Antigone, Iphygenia.

Names of the Greek dramatists learned.

Henry Esmond: Read for the story. The historical setting. Character study. Life of Thackeray.

Tennyson: Idylls of the King. Poems from Van Dyck's selection. Life of Tennyson.

Scansion, figures and kinds of poetry reviewed and applied to the poems.

II. Rhetoric.

Text: Composition-Literature (Scott & Denny).

Exposition: The subject of exposition was developed according to the main outline of the text, omitting some of the detailed work and supplementing instead the character sketch which is not included in the text. Each step was supplemented by written and oral work. The themes began with the paragraph that defines a simple term, and ended with the fully developed theme or essay.

1. Oral: Explanations before the class of subjects assigned from things familiar to the pupils, following their interests as far as possible, as: Wireless Telegraphy; The Power Plant; Canals of Mars; The Dynamo; The Y. M. C. A. and the Y. W. C. A.
2. Written: Topics similar to those for oral work. Often the same topic was chosen; the character sketch.
3. A formal essay.

III. Prosody Reviewed.

FOURTH YEAR ENGLISH

LITERATURE.

First Semester.

Macbeth: Reading, discussion and criticism of the text. Study of the life of Shakespeare, of the sources of the play, of the character of the Weird Sisters, Macbeth and Lady Macbeth. Analysis of the dramatic structure of the play, illustrated by diagram. Act I, Scene 8, lines 1 to 28; Act II, Scene 1, lines 37 to 69; Act IV, Scene 3, lines 90 to 99; Act V, Scene 3, lines 35 to 42; Act V, Scene 5, lines 16 to 28; committed to memory. Written outline of the whole by acts, with diagram of the dramatic action of the tragedy. Definitions: Anachronism, obsolete words, paradox, exposition, terms in exposition, etc.

Burke's Speech: Interpretation of the speech by reading, and analysis of the argument step by step as it develops from introduction to direct proof, refutation, conclusion and peroration. Assigned topics concerning the causes of discontent in the American Colonies, and the development of the spirit of resistance and liberty in Colonies. Results of the speech: Failure to adopt Burke's principles led (1) to the alienation of the American Colonies, (2) to a profitable lesson to England, forcing her to adopt this plan in regard to future treatment of colonies. Definition of unusual words. Brief of the entire speech written in full, with headings and sub-headings. Study of the English constitution and parties.

Second Semester.

Milton's Minor Poems: Introduction, meaning of titles, meaning of old English words, explanation of mythological references; L'Allegro and Il Penseroso contrasted in idea, meter and color; lines 25 to 40 of Allegro, 30 to 44 of Penseroso, 383 to 385 and 420 to 431 of Comus committed to memory, character of the Masque Comus, circumstances of its production, characters of the Masque in their allegorical meanings explained, comparison of Comus with the Odyssey, study of the English Masque.

Lycidas: The occasion of its composition; the nature of the poem; attention called to the beauty of the lines and to the often-quoted passages.

Macaulay's Essay on Milton: Introduction; occasional beginning of the essay; Macaulay's definition of poetry; difficulties conquered by Milton as a poet; contrast between Milton's poetry (suggestive and indefinite) with Dante's (descriptive and vivid) emphasized by readings from Paradise Lost and Inferno; discussion of Milton's poetry and comparison of Macaulay's criticism of the minor poems with the poems themselves, allowing classes to judge as to the correctness of Macaulay's estimate; analysis of Macaulay's argument in defense of the public conduct of Milton; final survey of the life and influence of Milton.

Essay on Addison: The citicism (mild) of Miss Aiken's Life of Addison; the character, biography, political life and influence of Addison; the reforms effected by his work.

HISTORY OF ENGLISH LITERATURE.

Textbook: Painter's English Literature, Pages 1 to 239.

Study of the origin and formation of the English language and literature, from the Anglo-Saxon period through the first Critical period, A. D. 500 to 1800.

Second Semester.

Especial emphasis upon the Elizabethan age, the life of Shakespeare and the growth of the drama taken up in connection with Macbeth, also upon the life and political surroundings of Milton taken in connection with the Minor Poems, especially to illustrate the picture of the times, as given in Comus.

The lives of Burke and Macaulay were studied chiefly from the textbook introductions, since they were more complete than those given by Painter. The life of Addison was studied, not only in the essay, but also in Painter's.

ENGLISH COMPOSITION.

First Semester.

Expository themes. Seven themes written and revised. Comprehensive outline of Macbeth by acts. Lettered brief of Burke's Speech organized in logical order with main divisions, headings and subheadings.

Second Semester.

Exposition: Weekly themes, devoted to planning a composition. Weekly lecture, devoted to planning a composition, continued up to March 13th. Steps in planning a composition: (1) Choice of subject, title, theme, unity, coherence, emphasis, clearness; (2) conclusion or summary. Steps in writing a composition: (1) Selection of subject and title; (2) outline; (3) actual writing; (4) revision.

March 20th to May 15th, Buehler's English Exercises once a week. February 27th, long theme of 300 to 400 words. March 6th, revised long theme handed in.

Weekly reports on progress on final essays were handed in from March 15th until essays were handed in on May 3rd. Final essays were from 1,200 to 2,000 words. The purpose in this year's composition work has been to develop a clear, forceful and accurate command of the English language, unadorned by any attempts at poetical imagery in prose.

Have endeavored to give every student in the senior class a definite form for writing exposition, and to teach him to test every sentence, paragraph and theme by the requirements of unity, coherence, emphasis and clearness.

Summer Term

The summer term last summer was a success from most points of view, and the administration of the school looks forward to a very successful session next summer. The summer term of 1908 will open June 8th, and the first six weeks of the term will close July 18. This arrangement of dates will enable students to complete six weeks of work before the date set for the teachers' examinations. The second six weeks of the term will close August 29. Double courses in some subjects will be offered as last year, and while special effort will be made to meet the requirements of rural school teachers, yet a definite purpose of the school will be to carry on regular normal school work. The model school will be in session, so that candidates for graduation may carry forward their work in the training department. Special effort will be made to accommodate graduates of high schools, who desire to begin one of the courses of study for high school graduates, or who desire to complete unfinished work in one of those courses. Information concerning the work of the summer term will be furnished upon application to the president of the school.

Students' Recitals

Given Under the Direction of Miss Rumball.

Recitals are held in the Auditorium of the school. All students are required to attend these exercises, and the public is invited.

The purpose of the recitals is two-fold:

That the school, as a whole, may enjoy the entertainment, the instruction and culture that come from hearing what is best in the literary world read clearly, understandingly and impressively; that the individual students may receive the experience, the discipline, the growth in power, that come from thinking and speaking before an audience.

Program for January.

Piano Solo - - - - - - - - - - Poet and Peasant
Neil Reed

Waterloo - - - - - - - - - - - Lord Byron
Anna Ringdahl

Die Apple Tree - - - - - - - - - Joel C. Harris
Hazel Stoneberg

The Witch's Cavern, from The Last Days of Pompeii - Bulwer Lytton
Ina Powell

Duet—What Are the Wild Waves Saying - - - - Glover
Irene and Elsie Adler

The Swan Song - - - - - - - - Katherine Brooks
Vera Thompson

Tent Scene between Brutus and Cassius, from Julius Cæsar - Shakespeare
Neil Reed

Solo—Anchored - - - - - - - - - - Molloy
Malcom Hanson

Oration—Joan of Arc,
Lottie Schrader

Little Boy Blue - - - - - - - - - Eugene Field
Alta Dinan

Mrs. Murphy's Recipe for Cake,
Lucy Lofthouse

Instrumental Quintette—Topeka - - - - - - - Jones

The Set of Turquoise - - - - - - - Thomas Bailey Aldrich
Count of Lara, Berthanna Johnson
Beatrice, his wife, Jessie Loudon
Mariam, her maid, disguised as a page, Belle Hodgson

Dumb Bell Drill,
Gymnasium Class of Boys

Events of the Quarter

Miss Deans and Miss Kirk visited friends at Mayville, N. D.

Mrs. W. J. Awty held an informal reception for Miss Griggs.

Miss Mattie Levene, of Faribault, gave a song recital December 12.

Mr. Kingsford addressed the Fargo high school on "The Purposeful Life."

Resident Director C. A. Nye gave a talk to the students at chapel exercises.

State Superintendent J. W. Olsen spoke to the students at chapel exercises.

Miss Hazelton sang at the annual meeting of the Congregational Club in Fargo.

Charles Dennison Kellogg gave a very interesting bird lecture at the Auditorium, January 25.

Dr. D. F. Fox gave the lecture, "A Neglected Cavalier," at the Auditorium, February 3.

President Weld gave an address at Stephen before a convention of teachers and school officers.

The Forum has been meeting regularly this term and has had some interesting debates and speeches.

Miss Winnifred Graves, a recent graduate, was elected to a position in the East Grand Forks schools.

Miss Griggs conducted an interesting and helpful meeting of the Y. W. C. A. during her visit here.

Dr. A. P. Hollis gave an address on "Democracy in Religion," at the meeting of the Congregational Club.

Miss Dredge has returned from a very enjoyable eight weeks leave of absence, spent in southern California.

Miss Simmons read a paper on "The Drama, A Modern Force," at the Grand theatre, before a large audience.

Mr. Quigley has purchased a large tract of land in the vicinity of Tenstrike, Minnesota, for farming purposes.

Enos A. Mills, United States Forest Agent, visited the school and gave an interesting talk in regard to his work.

The Y. W. C. A. gave a reception to the school in honor of Miss Daisy Griggs, the state secretary of the association.

Miss Estelle Young, who completed her course at the close of the fall term, was elected to teach at Fosston, Minnesota.

Professor G. E. Hult has completed the lectures on Greek Drama, which have been enjoyed by many Fargo and Moorhead people.

The Witches had a sleigh ride Monday evening, February 10, and were entertained at supper by Miss Anne Schuyler after the drive.

Dr. McVey, of Minneapolis, concluded his series of lectures at the Grand theatre in Fargo, with a lecture on Problems in Administration.

Miss Simmons spoke at the Convocation exercises at the North Dakota Agricultural College on Edward Everett Hale and Julia Ward Howe.

Miss Hutchinson and the young ladies of Wheeler Hall gave a reception to the people of Moorhead and Fargo, Monday evening, February 17.

Mr. and Mrs. Stanford entertained the senior class in the gymnasium at a Washington party, most of the guests appearing in colonial costume.

Reverend C. E. Burton, of Minneapolis, gave a talk to the students on the morning of February 4, and also addressed the Y. W. C. A. meeting February 5.

Miss Hazelton sang Schubert's Serenade at the Grand theatre at the time of Miss Simmons' lecture. Malcolm and Jay Hanson sang a duet on the same program.

Miss Rumball gave a reading at a reception in honor of Mrs. White, of Valley City, wife of Ex-Governor White, of North Dakota, given at the Agricultural College in Fargo.

Miss Rumball assisted in the program at the time of the inter-high school debate at Fergus Falls, by rendering several selections from her interesting repertory of readings.

Professor A. W. Rankin, of the State University, gave an address on "Some Defects in Modern Education," before the members of the faculty, at the home of President Weld.

Mr. Reed entertained his composition and theme classes at his rooms, Monday evening, December 9. The program of the entertainment was a memorial to the late composer, Grieg.

During Miss Dredge's leave of absence, her place was taken by Miss Minnie J. Coggeshall of River Falls, Wisconsin. Miss Coggeshall's work was much appreciated, and she made many warm friends while at the Moorhead Normal School.

President Weld went to Washington, D. C., to attend the meeting of superintendents to be held there. Master Frank accompanied his father. The return trip was made by way of New York and Boston.

The contract for the erection of the new Model School building was awarded to Fridlund Brothers, of Moorhead. Plans of the building are to be seen in the general library. It is expected that the building will be completed by December first, 1908.

The boys' basketball team have played the following teams since the holidays: Wahpeton, two games; Moorhead Independents, two games, and Fargo College. These were all victories for the Normal School boys, except one game with the Independents.

President Weld, Mr. Stanford and Miss Donaldson took part in the M. E. A. program at St. Paul. Miss Hutchinson, Miss Knapton, Mr. Kingsford, Mr. Laughlin and Superintendent Lurton, of the city schools, also attended the meetings of the association. Mr. Lurton also attended the educational association at Madison, Wisconsin.

Miss Louise Mears, of the Nebraska State Normal, formerly of Moorhead, writes that she is taking her classes on geographical excursions along the old Missouri. The region is wholly different from the wonderful Red River Valley, and Miss Mears is quoted as wishing often for her Minnesota pupils to join her in field-work in the mild climate of the Middle South. She gave an address at the State Teachers' Association, and at present is working on a committee to revise the present Nebraska Course of Study in Geography.

A number of school men of this portion of the state, notably those along the two branches of the Great Northern, the main line of the Northern Pacific and the Nothern Pacific branch from Wadena to Breckenridge, held a meeting while in St. Paul in attendance at the M. E. A., for the purpose of arranging for the organization of a new educational association. The teachers in this territory, to a very large extent, are prevented from attending the Crookston meetings, not only on account of the distance, but also on account of the difficulty in reaching that city. A committee, consisting of Superintendent R. B. MacLean, of Fergus Falls, Superintendent J. J. Bohlander, of Detroit, and Superintendent O. S. Vail, of Breckenridge, have planned a meeting of this new organization, at Moorhead, March 12 and 13. The local school authorities and the Commercial Club of Moorhead will unite in their efforts to make the convention a success in every way. Prominent school men from different sections of the state will be present and take part in the program, and Dr. Frederick E. Hopkins, of Chicago, has been secured to deliver a lecture before the convention.

Under date of January 28, 1908, Superintendent J. J. Bohlander, of the Detroit, Minnesota, schools, issued the following circular:

Dear Parents and Friends:

A little less than a year ago the school had what we called a "Mother's Day," which was followed in the evening of the same day

by a "Citizens' Program." This was not only very interesting and beneficial to the schools but we believe to the parents it meant equally as much. This year we are planning for a similar occasion, but expect to have it a little earlier in the season so as to give us an opportunity to make use of the practical suggestions offered at this time. We are, therefore, planning to make Friday, February 7, a "Mother's Day," to which all mothers and others interested in the work of the schools are cordially invited. Come and spend the entire day in the schools.

During the day the schools will carry out their regular daily programs of work. Come and visit the classes, examine the written work, industrial work and drawings, which will be on exhibit in the school rooms.

The day will be followed by a program, which is to be given by citizens of Detroit and others who are interested in the work of the schools.

Topics of interest to both parents and teachers will be discussed at the meeting.

Owing to the limited seating capacity of the building, school children will not be admitted.

The music will be furnished by the Lakeside band.

Following is the program:

"The Schools and Good Citizenship" - - - Mr. Jeff H. Irish
"Practical Lines of Child Study" - - - Mrs. L. C. Weeks
Poem—"Our Schools" - - - - - - Mrs. Geo. W. Peoples
Music - - - - - - - - - The Lakeside Band
"A Mother's View of the Relation of Parents and Teachers"
Mrs. Drew Whittemore
"A Teacher's View of These Relations" - Miss Edith Colehour
Teacher Third Grade Southside School
"The Head and the Hand" (Manual Training)
Geo. B. Aiton, Inspector of State High Schools
Music - - - - - - - - - The Lakeside Band
"The American Flag in Our Schools" - - Mrs. E. M. Hulett
"Why Physiology and Hygiene Should be Taught in the Schools"
Dr. G. W. Frasier
"Our Schools Thirty Years Ago" - - - - Mr. F. B. Chapin
"The Teacher in the Community" - - Pres. Frank A. Weld
Music - - - - - - - - - The Lakeside Band

After the program a social hour will be spent. This will give parents and teachers an opportunity to get acquainted in a social way.

Hoping that you may be able not only to spend the day in the school, but also to attend the program of the evening, I remain,

Yours in the best interests of the school,

J. J. BOHLANDER,
Superintendent.